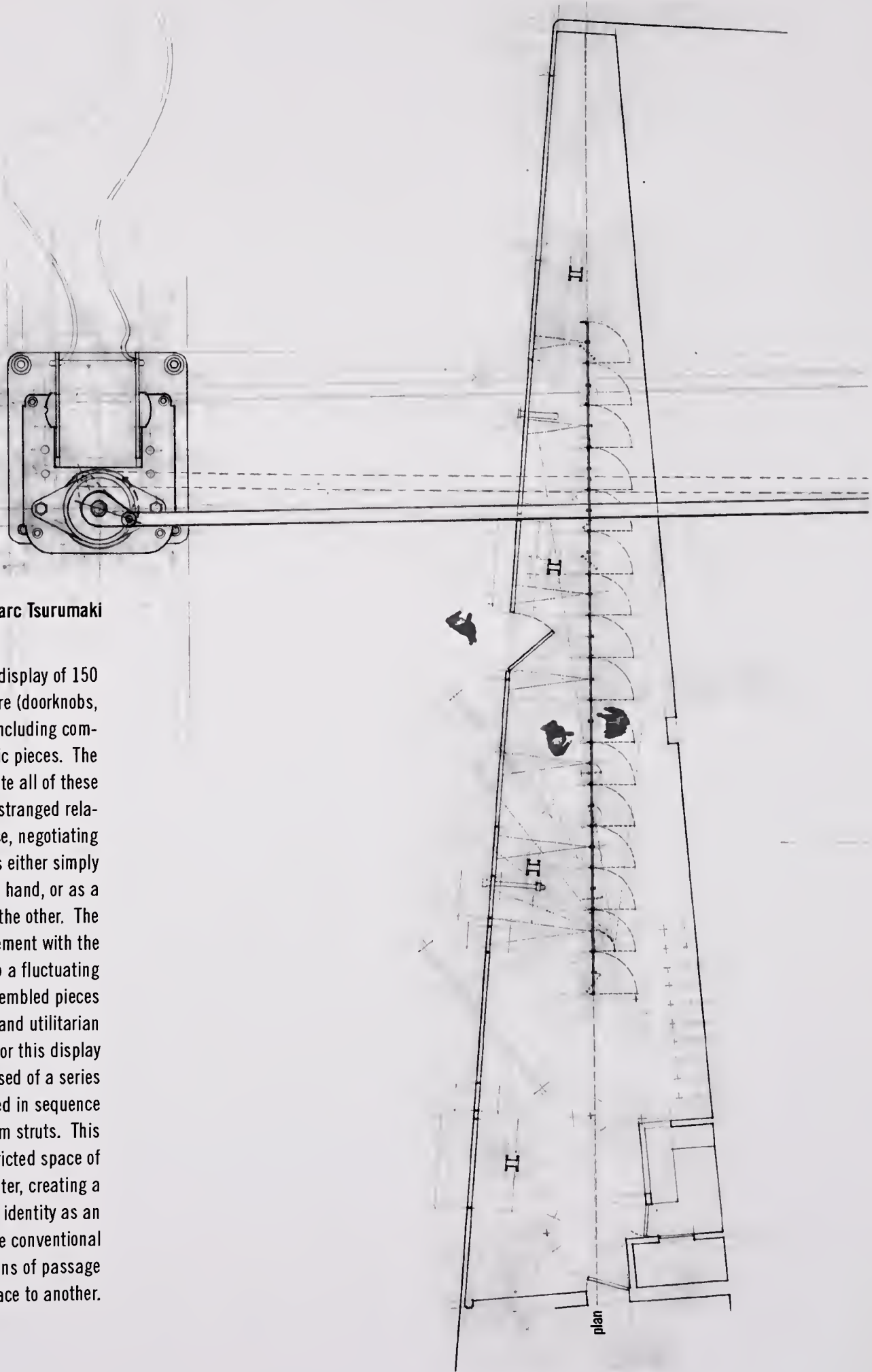


## Pull of Beauty

### *Exhibition Design:*

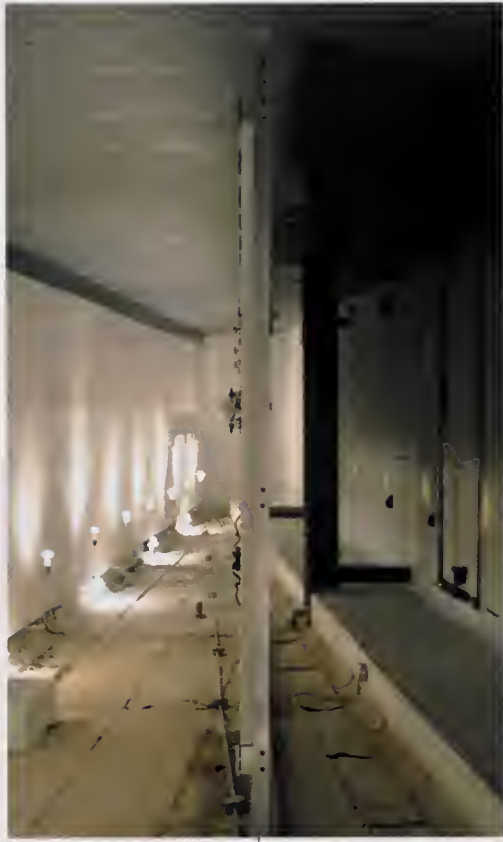
Paul Lewis, Peter Pelsinski, Marc Tsurumaki  
2/13-3/30/96

This exhibition required the display of 150 pieces of architectural hardware (doorknobs, knockers, drawer pulls, etc.), including commissioned, historic, and generic pieces. The strategy employed was to situate all of these items in a recognizable yet estranged relationship to their intended use, negotiating between the display of each as either simply a functional artifact on the one hand, or as a purely visual/formal object on the other. The display, through its engagement with the viewer's body, acted to set up a fluctuating condition in which the assembled pieces alternated between aesthetic and utilitarian readings. The mechanism for this display was a continuous wall composed of a series of conventional doors arranged in sequence and supported from aluminum struts. This surface split the already constricted space of the gallery down the center, creating a tension between the wall's identity as an object for display and the conventional function of the door as a means of passage from one space to another.

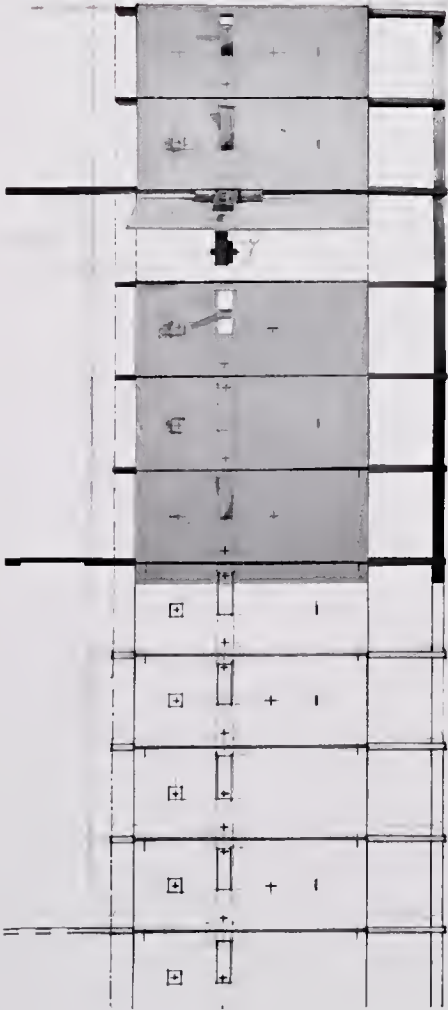
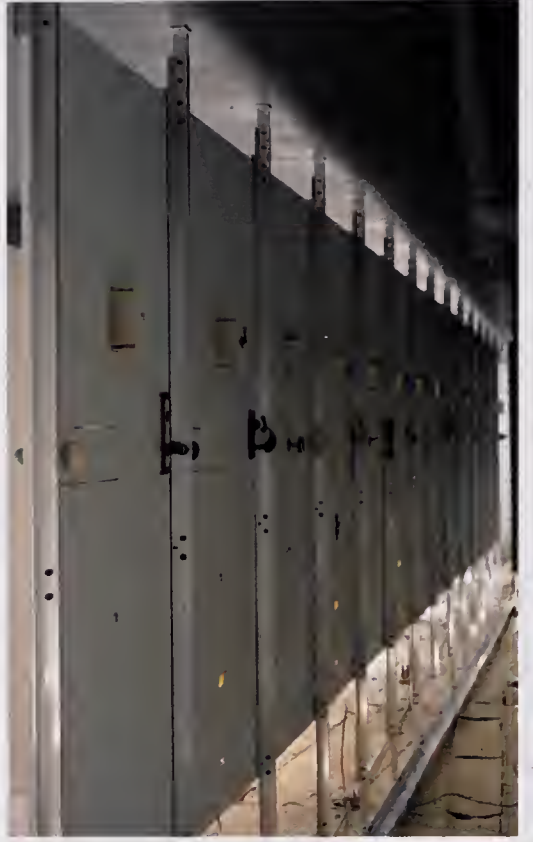




front



back

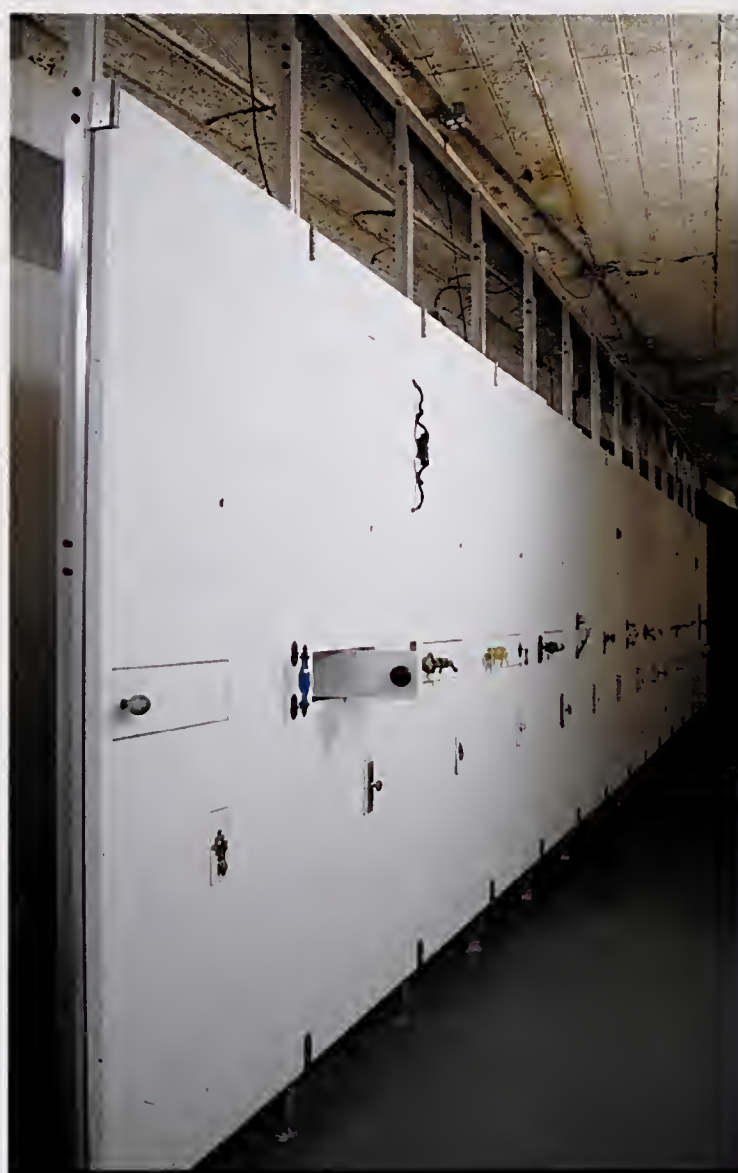
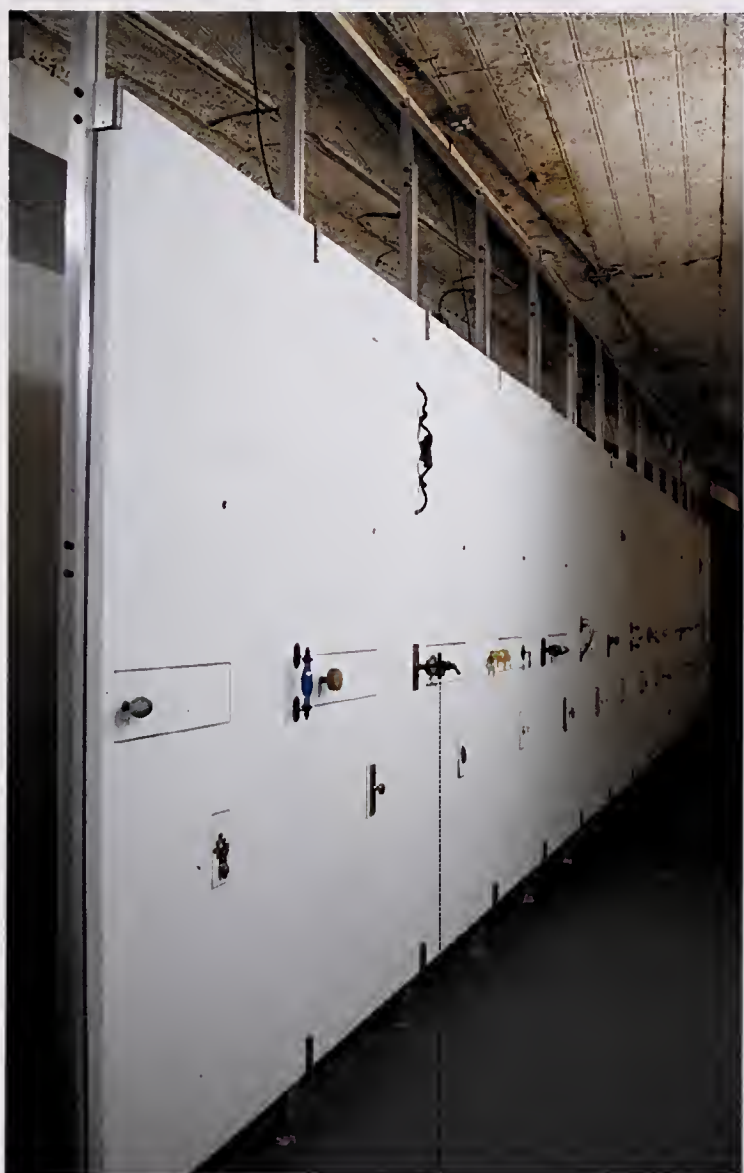


mechanized model



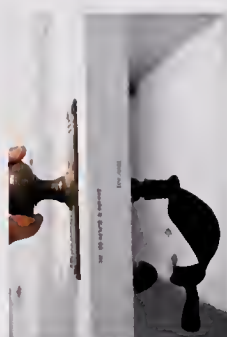


*The viewer was then enticed to engage with this wall through the interface of the hardware, further breaking down the prohibition against physical contact and the privileging of vision normally enforced by the gallery space. Hardware was arranged on the doors in such a way that it referred to its conventional use and position; however, a series of secondary operations acted to estrange the expected relationship between the body and the various kinds of hardware exhibited.*



**Pivoting Panels** switched knobs between the functional location at the side of the door and dysfunctional positions in the center. By rotating the panel 180 degrees, access to hardware displayed on the opposite side of the doors was possible without passing through.

*The doors were elevated off the ground, displacing **doorknobs** from their expected location to a height closer to the viewer's eye level. Operation of the knobs in some cases opened doors but in others only revealed additional hardware or the name of the artist/manufacturer - becoming a means to access information rather than space.*

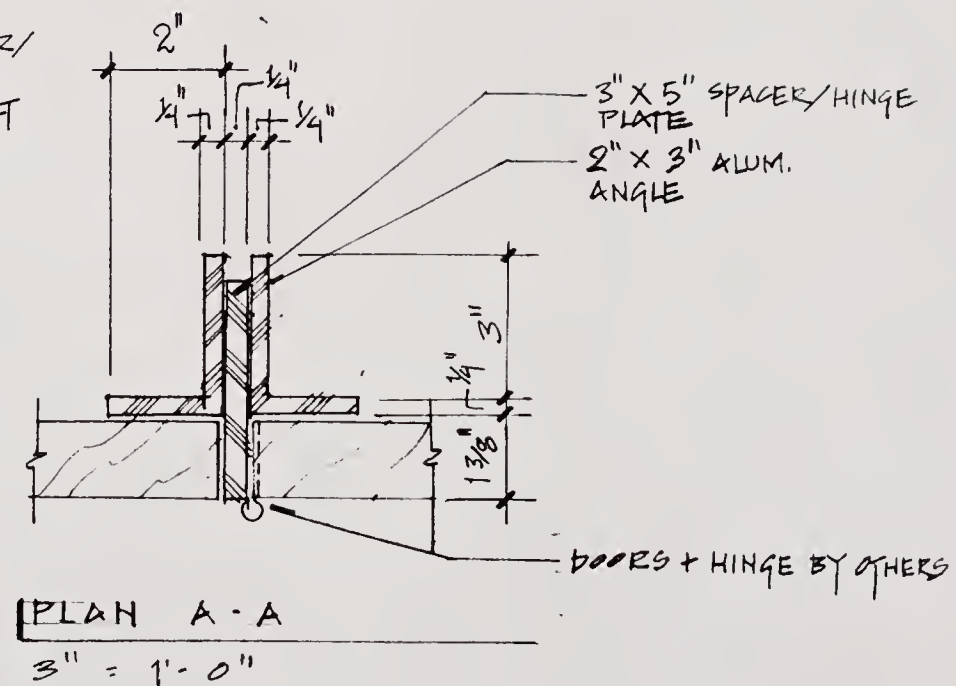
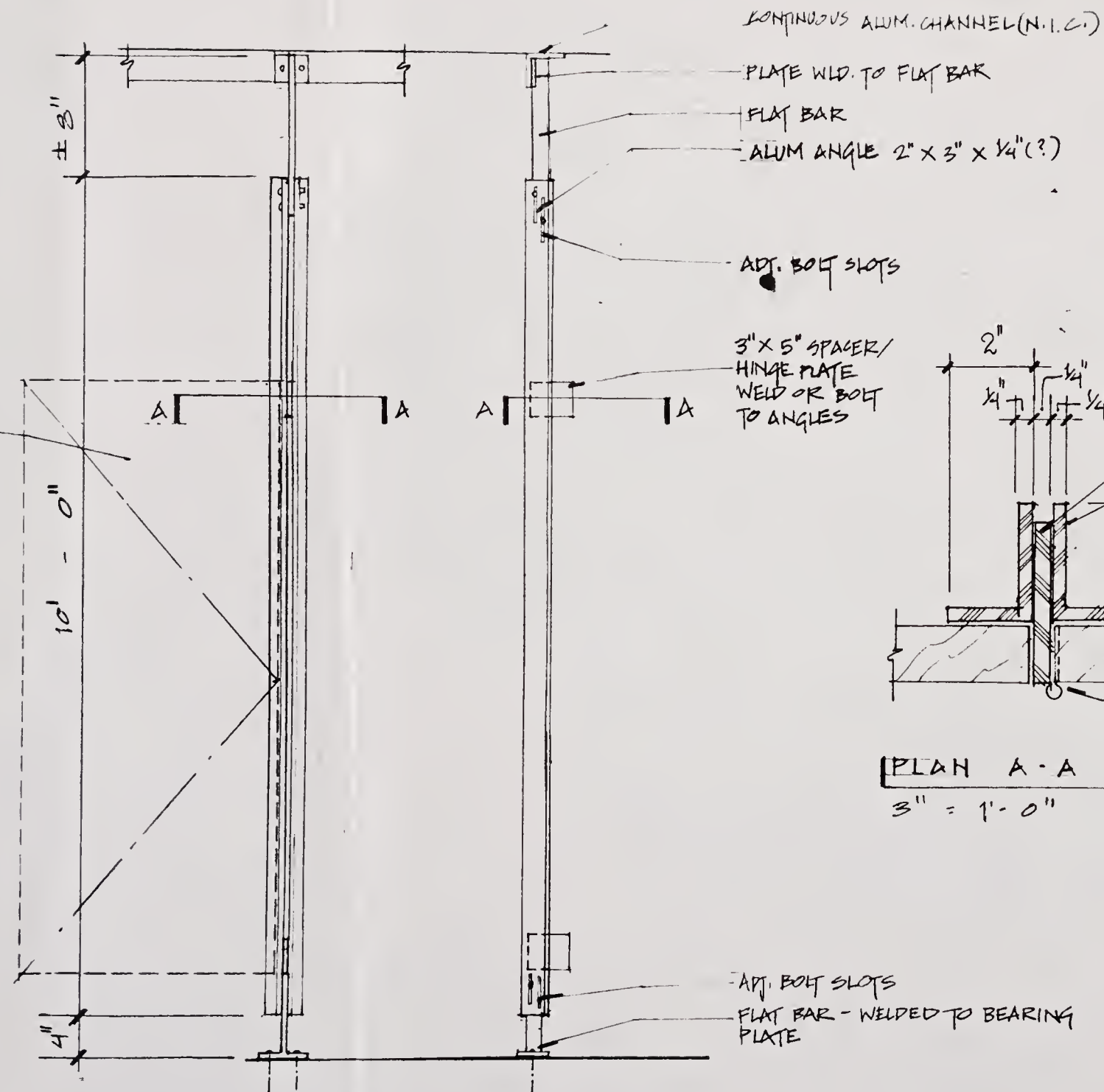


***Drawers** were incorporated into the surface of the doors but rotated into the vertical to deny function. Similarly, closing the drawer on one side of the gallery merely opened it on the other rendering containment impossible.*





PROFILE OF 3' X 7' HCWD (TYP)



ELEVATIONS  
1/2" = 1'-0"

ALUM. SUPPORT STRUT - "PULL O' BEAUTY" - OP'S

LEWIS

PELS NSKI

TSURUMAKI

OP'S

324 PEARL STREET  
NEW YORK, NY 10038  
212. 374.1064.

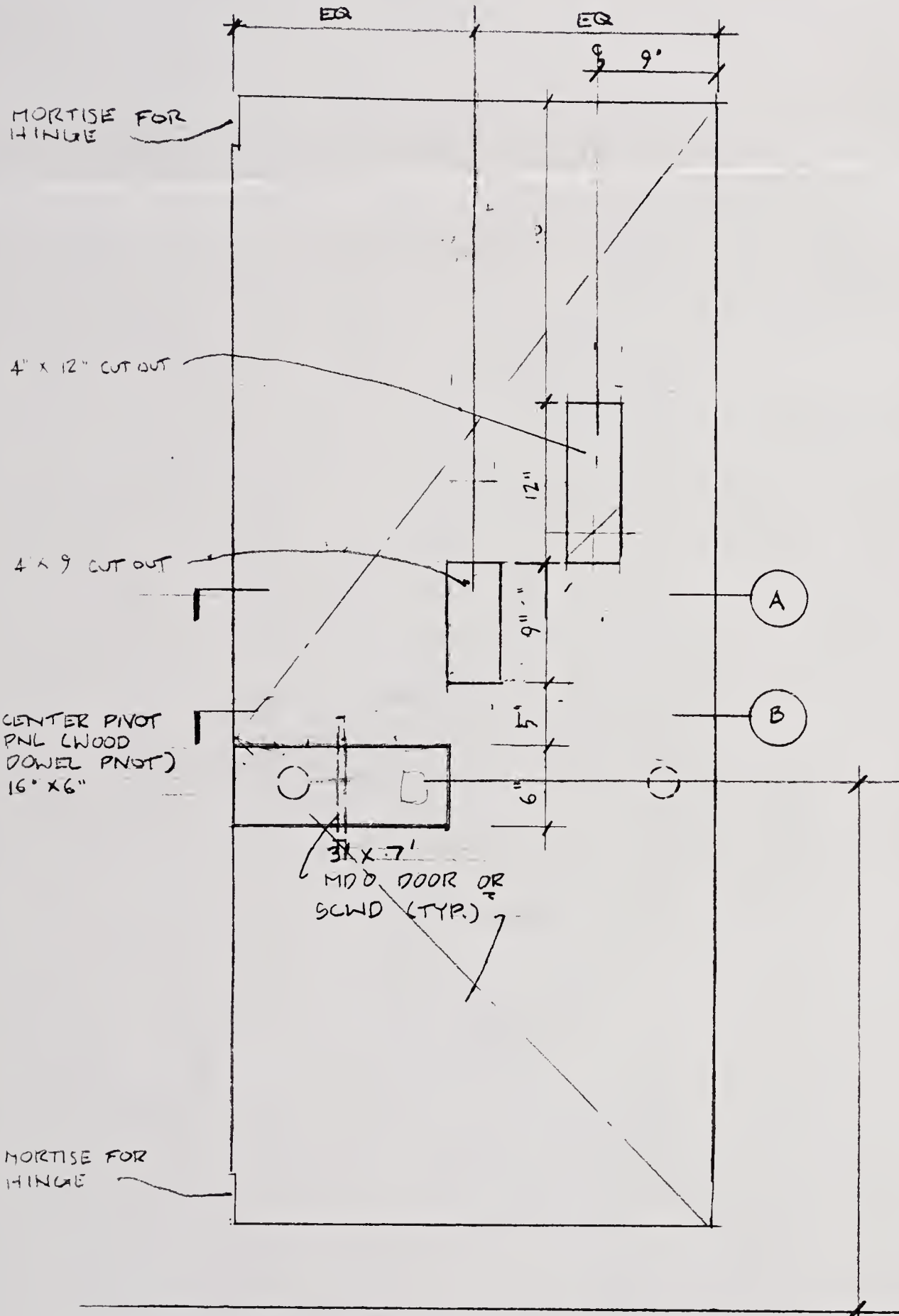
LEWIS

PELSINSKI

TSURUMAK

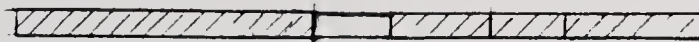
OP'S

324 PEARL STREET  
NEW YORK, NY 10038  
212. 374.1064.

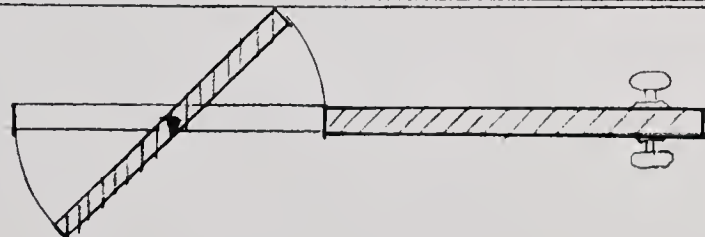


1 ELEVATION ~ TYP DOOR

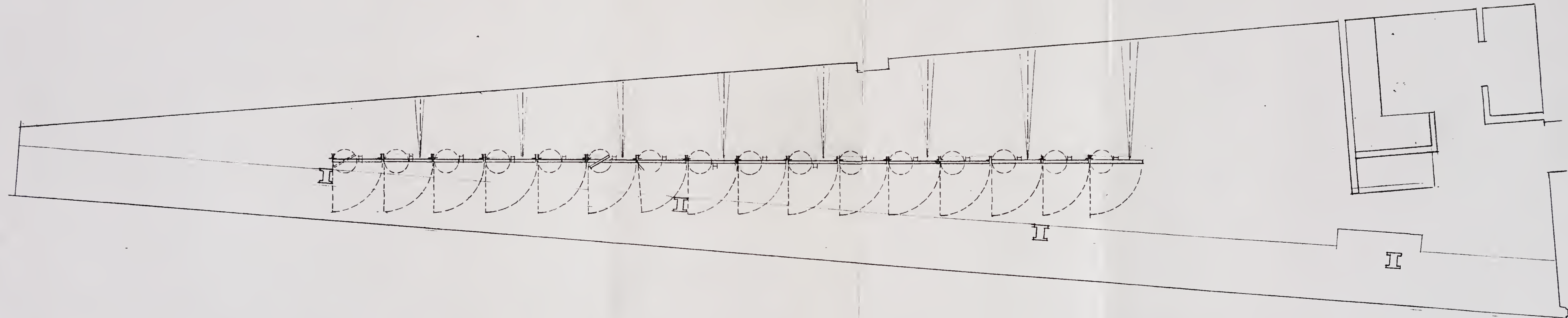
1"=1'-00"



A - PLAN



B PLAN



P L A N ~ P R O P O S E D

1/4" = 1'-00"

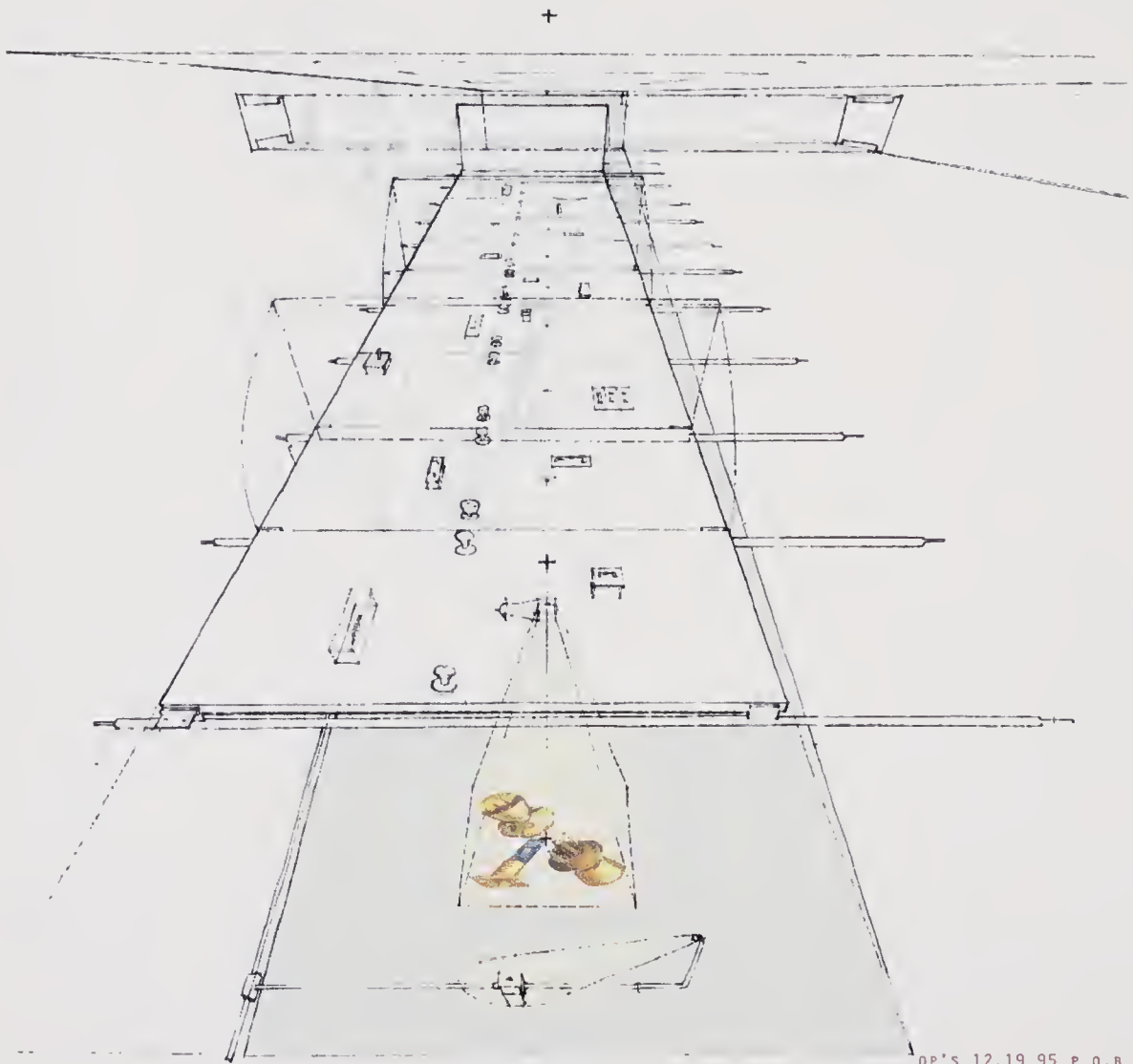
LEWIS

PELSINSKI

TSURUMAKI

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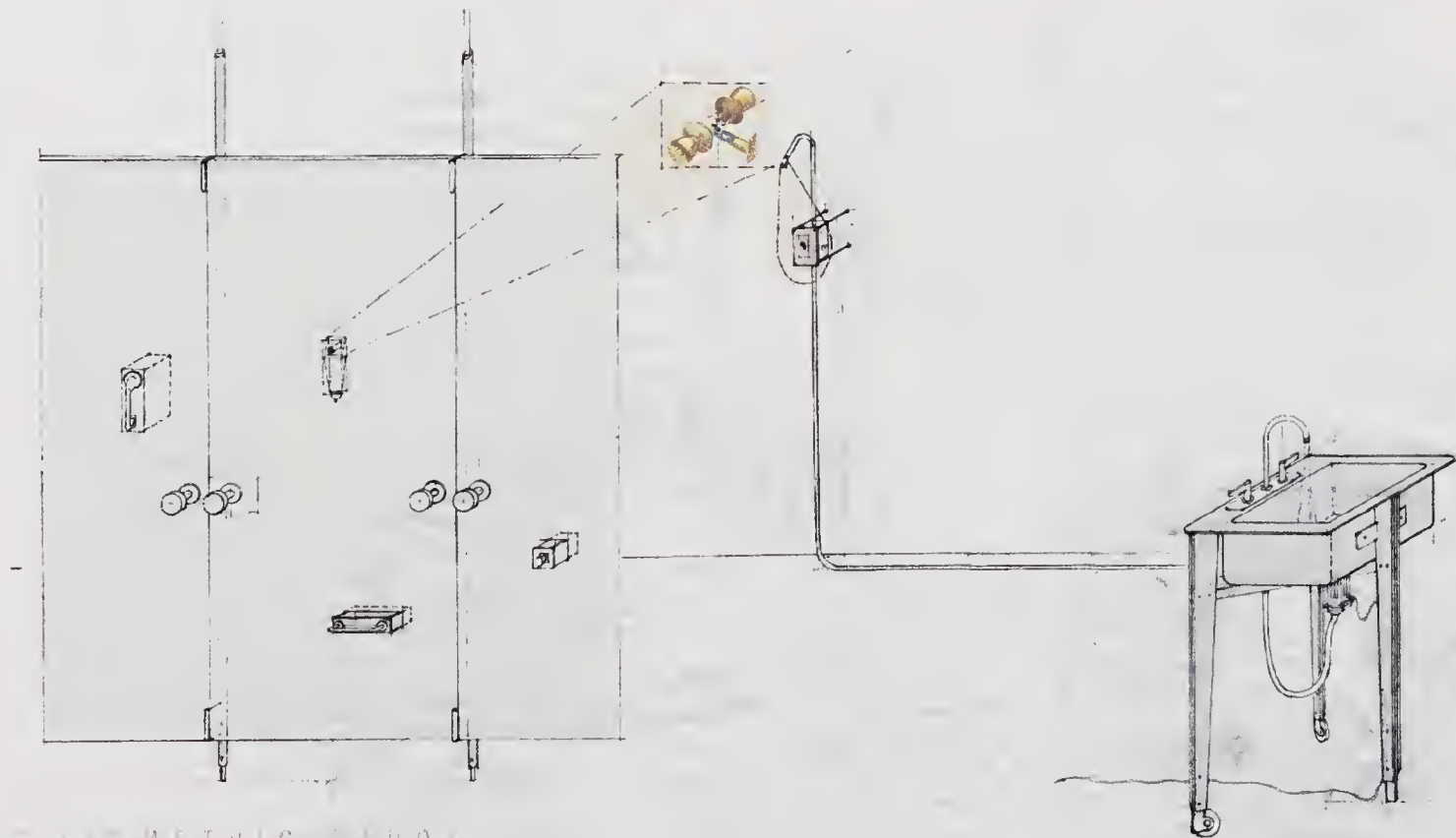


OP'S 12.19.95 P.O.B





OP'S 12.19.95 P.O.B.



OP'S 12.19.95 P.O.B.